

Kansas Preservation

Newsletter of the Cultural Resources Division • Kansas State Historical Society

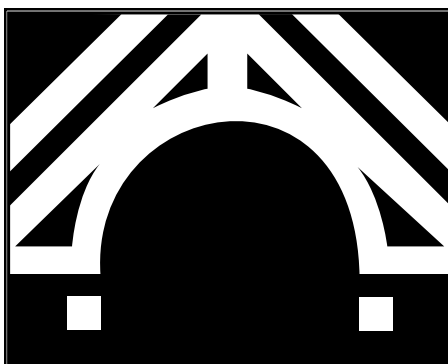


Early Twentieth Century Courthouses

Thirteen county courthouses were recently listed on the National Register of Historic Places. These second- and third-generation courthouses reflect three common styles: Richardson Romanesque, Classical Revival, and Modern.

Article on page 3





Contents

3

*Study Examines Thirteen
Historic County Courthouses*

8

*Changing Tides in Historic
Preservation*

13

*Tudor Revival Reaches
Popularity Peak in 1920s*

15

*Collection Raises More
Questions Than Answers*

KANSAS PRESERVATION

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Opportunity, National Park Service, 1849 C Street
NW, Washington, DC 20240.

2004 Historic Preservation Fund Grants Announced

Application materials for the fiscal
year 2004 round of the Historic Preser-
vation Fund (HPF) grant program are now
available from the Kansas Historic Preser-
vation Office (KHPO).

The Historic Preservation Fund is a
federal grant program from the National
Park Service (NPS), Department of the
Interior. The NPS passes funds through
state preservation offices to assist local
organizations and governments in imple-
menting activities that will contribute to
planning for the preservation of our built
environment and archeological resources.
Eligible activities include surveys of
historic structures and archeological
sites, the production of nominations to
the National Register of Historic Places,
the development of historic preservation
plans, and historic preservation-related
educational programs. Activities financed
by the HPF should be directed toward
providing individuals and organizations
with the information and means to sup-
port preservation efforts in their own
communities.

Historic Preservation Fund grants are
awarded to organizations such as histori-
cal societies, universities, regional plan-
ning commissions, non-profit
corporations, and city and county gov-
ernments. Up to 60 percent of the project
costs may be financed by the HPF. The
other 40 percent must be furnished by the
project sponsor and can be provided in
cash or in-kind services and materials.

The KHPO expects to have approxi-
mately \$100,000 to award for projects in
2004. A minimum of approximately
\$60,000 is reserved for projects proposed
by Certified Local Governments (CLG). In
fiscal year 2004 applications for the
following activities will be given a higher
priority: surveys in Kansas Main Street
designated program areas and in Main
Street Partnership cities; multiple property
nominations to the National Register of
Historic Places, i.e. thematic or historic
district nominations; downtown historic
districts; surveys in areas facing develop-
ment pressures; and projects that have
the potential for increasing knowledge
and awareness of historic resources
concerning minority populations in
Kansas. (Since the statewide preserva-

tion conference for 2004 will be hosted by
the City of Wichita with a 2003 HPF grant,
additional applications are not being
solicited for conferences.)

Proposed HPF projects are evaluated
according to several criteria. These
include the need for the project to ad-
dress historic preservation issues in the
state, the soundness of the proposed
project, the administrative ability of the
applicant, and the educational potential of
the project. Well developed grant pro-
posals that address priorities established
by the KHPO will have a competitive
advantage in the evaluation process.

Potential applicants may submit
preliminary applications for staff review.
The preliminary application deadline is
October 1, 2003.

Applications for the Historic Preser-
vation Fund grants must be postmarked
no later than November 14, 2003, or
delivered in person to the KHPO in its
office at 6425 SW 6th Avenue, Topeka, by
5 p.m. on that date.

For more information on this pro-
gram, please contact the grants manager
at (785) 272-8681 Ext. 216 or [cultural
_resources@kshs.org](mailto:cultural_resources@kshs.org).

Heritage Trust Fund Grant Applications Available

The Kansas Historic Preservation
Office announces the availability of
applications for the 2004 round of Heri-
tage Trust Fund (HTF) grants in early
September. The HTF is a state program
that provides matching funds for the
preservation of properties listed on the
National Register of Historic Places or the
Register of Historic Kansas Places. This
is a competitive grant program, in which
applications compete for the funds avail-
able for that year.

The deadline for applications in this
round of grants is March 1, 2004. To be
eligible for funding, applications must be
complete and postmarked by the stated
deadline. If an application is hand deliv-
ered, it must be received no later than 5
p.m. at the Kansas Historic Preservation
Office on March 1, 2004. Final selection
of projects will be made at the spring
meeting of the Kansas Historic Sites
Board of Review.

Preliminary applications, which our
staff will review and comment on, must be
submitted by 5 p.m., January 15, 2004.

Preliminary applications are not required but are highly encouraged.

HTF grant workshops will be held in locations around the state. The first workshop will be held in Topeka at the Center for Historical Research on Friday, September 19, at 2 p.m. Other dates and locations are included in the calendar on the back cover of this issue.

Additional information about the Heritage Trust Fund grant program may be found on our newly-revised web site at www.kshs.org under "Preserve," "Buildings," "Find Funding."

To request an application packet, please contact the Kansas Historic Preservation Office at (785) 272-8681 Ext. 216 or cultural_resources@kshs.org or write Heritage Trust Fund, Kansas Historic Preservation Office, Kansas State Historical Society, 6425 SW Sixth Avenue, Topeka, Kansas 66615-1099.

Review Board to Meet August 23

The Kansas Historic Sites Board of Review holds its regular quarterly meeting on Saturday, August 23, 2003, in Topeka. The meeting begins at 9 a.m. in the classrooms at the Kansas Museum of History, 6425 S.W. Sixth.

The board's principal business at this meeting is the evaluation of 15 nominations to the National Register of Historic Places. The list will include the Battle of Black Jack site in Douglas County, a main street district in Wilson, an adobe barn in Pratt County, a fair pavilion in Onaga, a stadium in Newton, the city hall in Colby, and residences in Hays, Lawrence, and Topeka.


The next meeting of the review board is November 8, 2003.

National Register Tutorial Available

The Kansas State Historical Society has available a Power Point presentation entitled "National Register of Historic Places: Preparing a National Register Nomination" for anyone undertaking the process of nominating a property.

The presentation includes forty slides and breaks down the steps required to prepare a nomination. It can be sent as an e-mail attachment for use as a tutorial on the computer screen.

For more information or to request a copy, please contact Martha Hagedorn-Krass at (785) 272-8681 Ext. 213 or mkrass@kshs.org.



When your children ask where you got married,
will you have to say,
"Over there, by the unleaded?"

When we lose a historic place, we lose a part of who we are.
To learn how you can help protect places in your community, visit
NationalTrust.org or call 1-800-345-NTHP. History is in our hands.

Ad Council

NATIONAL TRUST
A Historic Preservation Foundation

New Public Service Announcements Promote Preservation

Kansas radio stations are airing public service announcements as part of a national campaign that encourages individuals to recognize the important role historic places play in people's lives. The National Trust for Historic Preservation, in conjunction with the Ad Council, produced "History is in Our Hands," the national series of print ads, posters, and radio and television PSAs.

Nationally-recognized broadcaster Bill Kurtis and KIND Radio 102.9 in Independence, Kansas, donated time and production costs to add Kansas-specific information and distribute the PSAs to Kansas Association of Broadcasters member stations statewide. The spots encourage persons interested in learning more about preservation in Kansas to contact the Kansas State Historical Preservation Office.

For more information about the campaign, or to hear the PSAs, go to our website at www.kshs.org/resource/preservation_psa.htm.

Historic Courthouses

Study Examines Kansas' Second- and Third- Generation County Courthouses

Thirteen twentieth-century Kansas county courthouses were listed on the National Register of Historic Places in April 2002. As a group, they are significant for their associations with the second- and third-generation courthouses erected in a wave of new courthouse construction that occurred in the first half of the twentieth century. In fact, nearly half of the state's county courthouses date to the period between 1900 and 1930 and second- and third-generation courthouses comprise a majority of the state's surviving historic courthouses.¹

Kansas' historic county courthouses are tangible symbols of the American legal tradition of local self-government and, over their period of use, serve as physical links to important persons and events. Those erected as the county's second or third courthouse are representative of designs and plans for up-to-date fireproof buildings. They replaced obsolete facilities or those destroyed by fire or natural calamity. As such, they reflect a distinct stage in the evolution of the state's county courthouses. Moreover, their common plan and different styles recall distinctive periods in history and the national and regional events that produced different designs.

In Kansas, an agrarian state with a decidedly rural population, the county courthouse served as the center of public life. Its judicial, administrative, and communal roles formed the foundation for the development of an ordered society throughout the state's settlement period and its evolution as a national agricultural center.



Butler County Courthouse, El Dorado

In addition to its functional role, the county courthouse also had an impact by virtue of its substantial physical presence. A cultural icon, the county courthouse was, more often than not, the dominant building in the county seat.

The first county offices and courtrooms were often crowded quarters in the upper stories of commercial buildings or simple frame or log structures. Beginning with their first permanent courthouse, elected officials endeavored to erect a building that projected both a prosperous

image and a conservative but modern outlook. During the courthouse building process, such phrases as "... a safe and sensible building," "... a fine monument of the prosperity of the county ..." and "... up-to-date in all details" were commonplace.²

Architectural Style

The design of Kansas courthouses reflected popular architectural taste and function. Most county commissioners did not understand the aesthetic of the

Kansas' historic county courthouses are tangible symbols of the American legal tradition of local self-government and, over their period of use, serve as physical links to important persons and events.



Republic County Courthouse, Belleville

Richardsonian Romanesque style or that the courthouse they wanted designed "... along simple, graceful lines entirely absent of any of the 'gingerbread' effects. ..." reflected designs first used in the Renaissance.³ Nor did the fact that they hired academically trained architects mean that they wanted the latest in architectural styling. Financially conservative and traditional in their tastes, county officials usually selected a style similar to other new courthouses rather than establishing an avant-garde approach to their own seat of justice.

Beginning when Kansas became a territory in 1854, the architectural styles used in courthouse construction fall into four distinct stylistic periods. The first era featured a two-story square wood frame or masonry courthouse building with a hip or gable roof.

The second phase in courthouse

architecture began in the 1880s and included masonry courthouses with a high ornamental tower over the central front entrance.

The third period began around 1910 when reinforced concrete and steel construction guaranteed that most new courthouses were completely fireproof. A flat roof with no projections above the firewall line replaced the tower and the hip or gable roof. Most courthouses erected during this period were adaptations of classical styles of architecture, featuring ornamental columns or the arrangement of vertical bays created by windows.

The final stage in courthouse design is in the pre- and post-World War II period and includes buildings executed in the Modern styles as defined by well-proportioned, simple, vertical and horizontal lines. All utilized reinforced concrete or steel frame construction with

stone or brick veneers or concrete exterior surfaces.⁴

The thirteen recently listed courthouses fall into the second and third periods of courthouse design and reflect the three common styles for courthouses erected in the late nineteenth and early twentieth century: Richardsonian Romanesque, Classical Revival, and Modern.

By far the most popular style for public buildings in the late nineteenth and first decades of the twentieth century in Kansas was the Richardsonian Romanesque style. Its solid rusticated stonework, massive proportions, pointed dormers, round arches, towers, and turrets provided an ideal design treatment for the county courthouse as the dominant building in the community.

The style utilized both traditional and new materials in a variety of combinations to create a rich and dramatic effect. Typi-

STYLE	ARCHITECT	DATE	COUNTY	GENERATION
Richardsonian Romanesque	J. C. Holland and Squires	1907-1908	Osborne	Third
Richardsonian Romanesque	George P. Washburn & Sons	1908-1909	Butler	Third
Richardsonian Romanesque	J. C. Holland and Son	1910-1911	Rice	Third
Classical Revival	William Feth	1912	Leavenworth	Second
Classical Revival	Frank C. Squires	1921-1924	Rooks	Second
Classical Revival	Thomas Williamson and Co.	1924-1925	Cheyenne	Second
Classical Revival	Wight and Wight	1925-1927	Wyandotte	Third
Classical Revival	Routledge and Hertz	1927-1928	Comanche	Second
Modern Movement/Art Deco	Smith and English	1929-1930	Grant	Third
Classical Revival	Cuthbert and Suehrk	1886, 1931	Montgomery	Third
Modern Movement/Art Deco	W. E. Glover	1931-1932	Wabaunsee	Second
Modern Movement/Art Deco	Radotinsky & Mertz	1937	Jewell	Third
Modern Movement/Art Deco	Mann & Company	1939-1940	Republic	Third

cal of these juxtapositions was the use of smooth, hard, dark red or dark brown brick with crisp, icy-toned limestone and smoky slate roof tiles. Other techniques utilized both rough-hewn ashlar and polished stone treatments—brownstone, dark granite, and limestone—to enhance visual and tactile appeal.⁵

The name of the style indicates the broad influence of the Boston firm of architect Henry Hobson Richardson and his distinctive Romanesque design idiom. Although the passage of time brought about greater and greater dilution of his style, Richardson's influence lasted at least two decades beyond his death in 1886.⁶

One result of the continued use of the Richardson Romanesque style for courthouses long after it ceased to be used in residential and commercial buildings was the advent of stylistic hybrids that became almost a form of historic eclecticism. Perhaps the most notable examples of this phenomenon in

Kansas are the courthouses designed by two of the state's most prolific courthouse architects, George P. Washburn and J. C. Holland, which combine Classic and/or Colonial Revival features with Richardsonian Romanesque styling.⁷

In the late nineteenth and early twentieth century, a return to classical design idioms occurred in the United States. The exposure of the general public to the Neo-classical style (Classical Revival) and the more elaborate Beaux Arts style at the widely popular Columbian Exposition of 1893 profoundly changed the nature of public architecture and landscape design.

Incorporating the disciplines of architecture, planning, and landscape design, the Beaux Arts Movement was loosely based on classical Greek and Roman architecture as defined and delineated by the academicians of Paris' "Ecole des Beaux-Arts," which trained an entire generation of architects and designers.

While the influence of the Beaux Arts School should not be minimized, it is no

coincidence that the popularity of variations of classical styles had links to the turn-of-the-century social Progressive Movement and also reflected a general conservatism on the part of both architect and client.

One result of these forces was the emergence of monumental, symmetrical, well-appointed public buildings and structures. As applied to the county courthouse, the Neoclassical style reflected various Greco-Roman influences, often including a portico with triangular



Cheyenne County Courthouse, St. Francis

pediment, a cornice with Greek motif providing a horizontal contrast to the vertical emphasis of the columns, and distinct horizontal zones. The Leavenworth and Wyandotte county courthouses reflect this treatment.

The light palette of the designs emanating from the Beaux Arts School was a noticeable departure from the use of contrasting dark and light materials in the late Victorian period. White, cream, and light gray marble, limestone, or cast stone and buff-colored brick came into vogue. Ornamental detail shifted to a wider range of materials such as bronze, steel alloys, copper, and brass.⁸

The end of World War I and a return to prosperity ushered in a wave of new courthouse construction in Kansas. During this period, the classical idiom became more streamlined as courthouses began to grow in size in response to increased economic activity and administrative functions.⁹

The restrained classical references, such as the designs for the Cheyenne and Comanche county courthouses, reflect

the blurring of the City Beautiful Movement and a shift from the idealistic and grandly conspicuous classical interpretation of Roman architecture to a conservative "modern" approach to design. These streamlined buildings still tended to be similar to the self-contained, low, axially arranged civic buildings that capitalized on a grand approach.

In the 1930s private construction of architect-designed buildings essentially ceased due to the economic depression and a prolonged drought. During the

period from 1931 to the entry of the United States into World War II in 1941, only eight Kansas counties erected new courthouses. The design of the courthouses reflects defined stages in the merging of traditional classical forms with streamlined modern design. The courthouses erected in Jewell and Republic counties reflect this transition as well as the influences of the Art Deco style. Both courthouses can be classified as part of the modern movement in American architecture, representing the shift to new accepted

architectural forms. Each courthouse, in its form and arrangement of masses and fenestration, retained classical references in the arrangement of its stylistic elements. Kansas architectural historians aptly term this hybridization as "modern classical eclecticism."¹⁰

During the 1930s the Works Progress Administration (WPA) stimulated the spread of modern architectural styles throughout the country during a period when architects worked almost exclusively on government-funded projects. These simple and cost-efficient designs resulted from the new structural principles based on the use of reinforced concrete and steel frame construction.¹¹

The Courthouse Plan

Whatever their style or even their size, second- and third-generation courthouses seemed imposing. Courthouse architects capitalized on the generous piece of landscaped park set apart from, but adjacent to, the county seat's commercial area. Using a basic plan, usually three or four stories in height and incor-



Erected at a time when a journey to the county seat could consume an entire day, courthouses had special rooms that accommodated travelers' needs.

porating space for the specific functions of county government, the architect added tower, portico, and/or colonnade to give weight and focus to the edifice. Almost always, the design featured an elevated entrance accessed by a grand staircase. Inside, wide halls and grand stairways led to the courtroom, the focal point of the building.¹²

This layout continued in use until after the end of World War II. The ground floor was at grade or slightly below and housed auxiliary functions such as the boiler room, janitor's office, toilets, sitting and meeting rooms, and storage areas. Erected at a time when a journey to the county seat could consume an entire day, courthouses had special rooms that accommodated travelers' needs. The "farmer's assembly room" (men's room) and the ladies rest room, each with their own lavatories, toilet facilities, and sitting rooms, were a fixture in every courthouse erected in the first half of the twentieth century. The Howard County newspaper commented about these amenities in the proposed 1907 Elk County courthouse, "These warm apartments will always be open to those who may have long drives from the outside districts, especially with children." Some suggested that the new Harper County courthouse's ladies rest room have a record player and John Philip Sousa records for the pleasure of the weary. The 1919 Pawnee County courthouse's women's sitting room seated fifty and had upholstered reed furniture.¹³

The first (main) floor usually sat well above grade. Approached via an exterior staircase, the first floor housed the offices most frequently used by the public: the county clerk, register of deeds, treasurer, engineer, and elected commissioners.

The second floor held the circuit courtroom (and sometimes, a probate courtroom), judge's office, jury room, and the sheriff and county attorney's offices. The courtroom was usually opposite the central grand staircase rising from the building's primary entrance. Of grand proportions, the courtroom often was one-and-a-half or two stories in height.

The third story historically housed the county jail. The ornamentation of the cornice, parapet, and/or balustrades



The original floor plans of the Cheyenne County courthouse are representative of courthouse design in the early twentieth century.

along the roofline hid the jail windows. Three excellent examples of the exterior design treatments that disguised the third-floor jail function are the 1907 Richardsonian Romanesque courthouse in Osborne County, the 1924 Classical Revival courthouse in Cheyenne County, and the 1939-1940 Art Deco courthouse in Republic County.

End of an Era

The impending end of World War II stimulated the Kansas legislature to approve enabling laws to meet the pent-up need for new public facilities. By 1945, twenty-one counties passed special building fund levies for courthouses and jails.¹⁴ The decade that followed was the greatest period in construction of county buildings since the turn of the century.¹⁵

Constructed for utility and featuring the “structural expressionism” of the Post-World War II American Modern Movement, these buildings reflect a noticeable absence of historical architectural references.¹⁶ They not only departed from the second- and third-generation courthouses built in the early twentieth centuries in their exterior design, they also had a different allocation of interior spaces.

Changes in the role of local government and technological improvements in post-World War II Kansas rendered the traditional county courthouse obsolete. Improved road systems reduced the time necessary to travel to the county seat, and the facilities created to accommodate the needs of rural families disappeared. The advent of central heating and air conditioning made high ceilings, large windows, and broad, open stairways unnecessary. Eventually movies, radio, and television replaced trials and court sessions as popular forms of entertainment; as a result, courtrooms were smaller. The traditional location of courtrooms and jails on the upper floors with no elevator service created accessibility issues for the aged and disabled. Security issues and the growth in inmate population further challenged the county jail’s traditional location on the upper floor of the courthouse.¹⁷

At the same time, urban and suburban growth increased the size of adminis-

Courthouse Booklet Still Available for Purchase

In 1981, staff of the Historic Preservation Office prepared a 70-page booklet entitled Legacies: Kansas’ Older County Courthouses. The publication featured two sections of photographs by Dave Johnson, then an assistant professor of journalism at the University of Kansas; an essay on courthouses by Julie Wortman, then the architectural historian in the preservation office; and an introduction by the late Paul E. Wilson, then Kane Professor of Law at the University of Kansas.

The publication was the result of a two-year summer project conducted by staff of the preservation office. The booklet contains many photographs of the state’s courthouses, including architectural details that often go unnoticed, as well as human interest views of the people who work and do business in them.

A number of 1982 reprints are still available for \$3 each (plus tax and shipping) from the Museum Store, Kansas State Historical Society, 6425 S.W. Sixth Avenue, Topeka, KS 66615-1099; (785) 272-8681 Ext. 413. By mid- to late-August mechanisms should be in place to enable customers to make online purchases at www.kshs.org/store.

trative agencies of county government. The growing demand for expanded social and governmental services and the need for new equipment brought about by technological change required new or expanded facilities.

As a result, designers of the post-war county courthouse abandoned traditional courthouse plans. In 1958, the *Kansas Government Journal* assessed the state’s newest courthouses, finding that they were “much like any other modern office building.”¹⁸ The traditional features and materials that made the courthouse a visible monument and distinguished it from commercial or institutional buildings disappeared. Even the site changed. Off-street parking for employees and the public replaced the traditional spacious courthouse lawn. The county jail and sheriff’s offices, more often than not, now were in adjacent facilities that were part of a municipal/county complex.

On the inside, interrelated work tasks and new equipment defined the arrangement of spaces. Large, well-illuminated workrooms for records replaced airless vaults. The grand exterior stairway and vast open axial hall disappeared. Elevators provided access to expanded non-judicial agencies located on the upper floors.¹⁹

What the post-World War II county courthouse did share with its nineteenth- and early-twentieth-century predecessors was an economical, functional, up-to-date design. Each of the remaining seventy-five courthouses in Kansas constructed before World War II reflects designs intended to facilitate the efficient conduct of county business. (Note that five of the seventy-five have been replaced by new county courthouses and are now used for other purposes.) The thirty-five county courthouses erected after 1941 reflect the same goals. All represent the ideal of modernity for their time.

End Notes

¹ The courthouses dating from 1900-1930 in Anderson, Clay, Doniphan, Douglas, Harper, Kingman, Lincoln, Marion, Mitchell, Reno, and Thomas counties were previously listed on the National Register.

² Julia A. Wortman and David P. Johnson, *Legacies: Kansas’ Older County Courthouses* (Topeka: Kansas State Historical Society, 1981), 19, 20.

³ *Ibid.*, 24, referring to the 1911 Leavenworth County Courthouse.

⁴ Thomas W. Williamson, “The Evolution of Courthouse Building in Kansas,” *Kansas Government Journal* (June 1946). Vertical File. Kansas State Historical Society.

⁵ Carole Rifkind, *A Field Guide to American Architecture* (New York: Times Mirror New American Library, 1980), 194.

⁶ Albert J. Larson, “From Vernacular Through High-Style: The Ubiquitous American County Courthouse,” *Purposes in Built Form & Cultural Research. Proceedings of the 1986 International Conference on Built Form & Cultural Research: Purposes in Understanding Socio-cultural Aspects of Built Environments, November 1986, at the University of Kansas* (Lawrence: University Press of Kansas, 1986), 58.

⁷ Williamson, 25.

⁸ Rifkind, 218.

⁹ Larson, 58.

¹⁰ Wortman and Johnson, 53.

¹¹ Rifkind, 218.

¹² Jorbe Burchard and Albert Bush-Brown, *The Architecture of America: A Social and Cultural History* (Boston: Little Brown and Company, 1951), 136-137; Larson, 58-59; and Wortman and Johnson, 33.

¹³ Wortman and Johnson, 26.

¹⁴ “Kansas Courthouses,” *Kansas Government Journal*, June 1946, 12. Vertical File. Kansas State Historical Society.

¹⁵ “Modernistic Trend Replaces Ornate in New Courthouse Buildings,” *Kansas Government Journal*. n.d. Vertical File. Kansas State Historical Society. 446.

¹⁶ Larson, 59.

¹⁷ Wortman and Johnson, 2-3.

¹⁸ *Ibid.*, 53.

¹⁹ *Ibid.*, 20.

The Changing Tides of Preservation

From Public Policy to Public Consciousness

To movie reviewers, the 2002 movie *Two Weeks Notice* (Warner Brothers) was a mindless romantic comedy about whether or not it's ever too late to say "I love you." To me, it was about a historic building . . . Building is threatened by multi-million dollar development . . . Building is saved by big-shot developer who, like most leading men in romantic comedies, has a change of heart.

Two Weeks Notice pits economic development and preservation against one another as mutually exclusive (the building was used as a community center) and the leading female character was the stereotypical tie-herself-to-buildings activist. The plot was, however, less frustrating than the 1998 romantic comedy *You've Got Mail* (Warner Brothers), which pitted a big-box retailer against a quaint, historic, locally-owned bookstore. Unfortunately, although the guy gets the girl, the small bookstore becomes a casualty of "progress."

Whether or not movie critics notice, preservation themes are pervading the American media. Since the National Historic Preservation Act of 1966, historic preservation has been stated national public policy; however, it is only recently that historic preservation occupied the public consciousness. The media—from the entertainment industry to news outlets—both records and drives an increased public interest in preservation topics including historic property research, smart growth, and landmark protection.

Even kids are being hit with the preservation message. The pint-sized heroes in the 2002 movie *Hey Arnold!* (Paramount Pictures) save their neighborhood from a developer who plans to demolish it to construct a mall-plex. The movie's official website (www.nick.com/all_nick/movies/heyarnold) offers kids tips on making a difference in their neighborhoods. In addition, it features a link to the website for the National Neighborhood Coalition, an organization whose mission includes the promotion of smart growth.

Preservation is popping up in the news media as well. This spring I opened the March 17, 2003, issue of *Newsweek* to an article entitled "Tools of a House Detective." The article provided readers with the "basic how-tos" of historic home research. In November 2000, ABC's Brian Rooney reported on the recent landmark designation of the Monterey Trailer Park in Los Angeles.

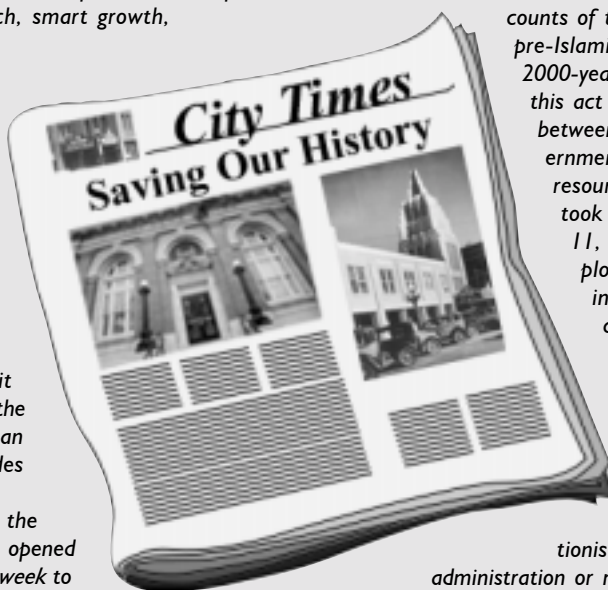
Not all the news is good though. *USA Today* reported on March 12, 2003, that the Chicago Cubs are fighting National



Historic Landmark status for Wrigley Field because they believe it will hamper plans for a 2,300-seat expansion. Although the Wrigley Field story demonstrates that not everyone is playing on the preservation team, the simple fact that *USA Today* found it newsworthy demonstrates a perceived public interest in historic preservation.

Recent world events provide a new backdrop for preservation. News outlets first introduced the American public to the Taliban in February and March 2001 with accounts of the Afghani regime's destruction of pre-Islamic cultural resources, including 2000-year old Buddhist statues. To some, this act demonstrated that one difference between totalitarian and democratic governments is their treatment of cultural resources. These devastating events took on new meaning after September 11, 2001, when many Americans explored their patriotism through a new interest in American history and cultural resources. President Bush reflected public mood with the wartime signing of Executive Order 13287, urging the protection of federally-held historic properties and the promotion of heritage tourism.

Whether or not preservationists agree with the approaches of the administration or media, the attention is creating a more preservation-savvy public. (After all, there is no such thing as bad publicity.) If art imitates life, recent developments indicate that the public is generally supportive of preservation ideals. This is good news for preservation professionals and advocates. It is much easier to educate citizens and government officials about the benefits of historic preservation when the media has opened their minds to its values.



This article was written by Christy Davis, assistant division director in the Cultural Resources Division.

Vinyl is Not Final

Have you ever heard the lifetime guarantees and unconditional satisfaction claims made by vinyl siding companies and wondered if they were true? Have you ever groaned over the peeling paint on the exterior of your home and seriously considered giving those companies a call? Most homeowners have probably considered replacing the exterior siding of their homes to reduce maintenance or give their property an updated look. It is not an unreasonable consideration. However, most homeowners do not know all the facts about replacement siding materials and the damage they can cause. The concerns are the same for buildings 20 years old or 200 years old. The original siding materials are usually the best materials for any building. Below are facts on just a few of the serious problems that can be caused by replacement siding.

Original exterior materials contribute to the overall historic character of a building. Be it wooden clapboards, shingles, metal panels, brick, or stucco, the original skin of any building is one of the biggest elements of its character. The size of the clapboards, their texture, and spacing are visible to even the most casual viewer. This is why buildings with non-historic siding are usually deemed non-contributing in historic districts. Replacement siding spoils that character and can destroy the physical integrity of a building. Replacement siding materials rarely have the same profile as historic wood clapboards. The simulated wood graining found on some vinyl siding products does not even closely resemble wood siding. Wood does not have a rough raised surface graining unless it is severely weathered or sandblasted.

The installation of replacement siding often involves the removal of a building's exterior character-defining features. These include door and window trim, porch detailing, and even the original siding itself. When features are not removed, they are often cut so the new siding lies evenly or they are hammered full of nail holes during the installation process. This type of damage is irrevers-

ible. Even when installation is carefully undertaken to avoid the removal or destruction of character-defining features, they are usually wrapped in new siding and hidden from view. In these cases, the new siding and wrapped trim project beyond the plane of doors and windows, giving them a recessed appearance. The character of the building is not the same as it was before.

And one must remember that the issue is not entirely about the appearance of a building. Even if replacement siding materials can be made to look exactly like the original materials, they will never be the historic materials. "If these walls could talk, imagine what they'd tell us," is an old saying that reflects this idea. Replacing the original materials reduces

the overall physical integrity of any building. When original materials are lost, so is the evidence of past craftsmanship, quality of materials, and the connection those materials had to the people around them.

Replacement siding does not correct existing problems, it only hides them.

Often property owners decide to add vinyl or aluminum siding because they dislike having to paint every couple of years. What many people do not realize is that a good paint job on a properly maintained and prepared surface should last 5-10 years. There are a host of reasons why a paint job may only last a year or two on a building. Some reasons include excess moisture from poor guttering or drainage,

Replacement siding spoils a building's character and can destroy its physical integrity.



This photograph shows the warped vinyl siding on the rear of the Warren Wesley Finney House in Emporia.



The original clapboard siding is revealed as the vinyl siding is being removed.

This article was prepared by Katrina L. Klingaman, a historic preservation specialist with the Cultural Resources Division. Katrina's principal responsibilities are the federal and state tax incentives.



Shown here are "before" and "after" photos of the house at 315 Woodlawn in Topeka, which became a contributing structure in the Potwin Historic District with the removal of the non-historic siding.



leaking roof, leaking foundation, or even humidity from everyday activities like showers and laundry. This excess moisture causes paint to peel and fail as the moisture seeks an escape from the wood. If moisture problems are corrected prior to repainting, the paint adheres to the surface longer. Other reasons for paint failure include poor preparation of the surface and incompatible paints. Failure to remove all of the loose paint from a surface means that the new paint does not get a good anchor. Likewise, using primers and paints that are not compatible or trying to paint too quickly can lead to a poor result.

Installing replacement siding over problem areas, especially those involving moisture, only exaggerates the deterioration. Vinyl and aluminum are not vapor permeable. Any moisture that becomes trapped behind the siding cannot evaporate. Without proper venting, condensation develops, which in turn can lead to mold and mildew growth and accelerate wood rot. In the end repairs may cost the homeowner much more than if the problems had been addressed at the outset.

Replacement siding also prevents property owners from seeing new problems. If a roof leak develops and moisture

Replacement siding also prevents property owners from seeing new problems, hiding the problem until it becomes severe.

gets into the walls, peeling paint would quickly give a visible cue that something is wrong. Replacement siding hides the problem until it becomes severe.

Similar problems can occur with products known as "liquid vinyl." These elastomeric paints also tend to hide problem areas and exaggerate moisture issues. Since they are relatively new on the market, no long-term studies have been conducted to determine the effects after 15-20 years. Their lifespan is unknown, whereas we know that the lifespan of properly maintained wood clapboards typically exceeds 100 years.

Is replacement siding really cost efficient? We have all seen the ads claiming that replacement siding means

you'll never have to paint again, reduces energy bills, has a lifetime guarantee, increases your property value, and saves you money in the long run. However, there are several things that these ads do not share. Vinyl siding has a realistic lifespan of about 15 years before it needs repair or replacement. As stated before, wood clapboard lasts from 50 to 100 years and beyond with proper maintenance.

Vinyl siding can warp with high heat, including hot summer days, and becomes brittle through exposure to UV rays and cold winter weather. Aluminum siding can dent and scratch. Damaged pieces cost more to repair than wood siding. When pieces are beyond repair, they can be replaced, but new pieces rarely match the old. This is because the color of the siding fades over time. There is also a risk that siding manufactured will no longer be in business.

Aluminum and vinyl siding can be painted if they fade or you get tired of the manufactured color, but the paint will have to be maintained just as if it had been applied to the original siding. Even when aluminum or vinyl siding does not need to be painted, it must be thoroughly washed down twice a year to keep it looking fresh.



The Runyon House at 400 Osage in Manhattan is shown first with its asbestos siding and secondly after the removal of the asbestos and repair of the original clapboards.



There is no evidence that replacement siding adds any significant insulation value to your building. Most heat is lost through the roof of a building. Since siding materials are so thin, they really do not help lower energy bills. Even if insulating panels are installed beneath the siding, they rarely make a significant change. In fact, installing insulation or moisture barriers on the exterior sides of walls can actually cause more problems. Interior moisture from everyday activities, such as showers and laundry, can be trapped within the house, causing mildew and mold growth if not properly vented.

A close look at the long-term warranties on replacement siding may show that these are very limited. Most manufacturers' warranties rarely cover problems associated with installation since local distributors install most replacement siding. Improper installation is a major cause of problems with replacement siding. Also, most warranties are only for 20 years or they are prorated after 20 years to cover only a reduced amount of repair or replacement costs. While many replacement siding products have been on the market for decades, newer products have not been through long-term tests to really gauge their life expectancy.

Replacement siding can be very expensive. The cost is generally all up front or possibly financed out over several years. Closely comparing the initial costs, finance charges, and pos-

While improper installation is a major cause of problems with replacement siding, manufacturers' warranties rarely cover problems associated with installation.

sible future replacement against traditional maintenance of the original siding should always be done prior to committing to replacement siding. Take into consideration how long you expect to own the building, how many paint jobs you can expect in that time period, and how the costs for maintenance of the original siding will be spread out over those years.

Replacement siding does not necessarily make a building more attractive to potential buyers. Buyers seeking historic properties, especially those in historic districts, will not appreciate a new siding job. The charm and character of original exterior material—whether it is brick, shingle, clapboard, or stucco—is usually preferred to aluminum or vinyl.

The Kansas State Historical Society

has helped fund the removal of non-historic siding from some properties with the aid of the Heritage Trust Fund grant and State Rehabilitation Tax Credit programs. Vinyl siding was removed from the rear of the Warren Wesley Finney House in Emporia after it warped and came loose from the house. The few damaged clapboards beneath were replaced to restore the historic appearance of the house. Asbestos shingle siding was removed from the Runyon House in Manhattan to reveal the original cedar clapboards beneath. Another project at 315 Woodlawn in the Potwin Place Historic District of Topeka involved removal of the non-historic siding to reveal the original clapboards beneath. The house was previously listed as non-contributing to the district, but has since been reevaluated due to the removal of the siding.

What are some other concerns?

Some other concerns include impacts to health and the environment. Studies have shown that the PVC materials used to make vinyl siding release toxic chemicals when burned in a fire and may release potentially harmful gases throughout their lifespan. That "new car" smell we all like is actually the off gassing of plastics and PVCs similar to vinyl siding materials. The replacement siding materials themselves are not the only sources of health concerns.

Cases have been cited of insects and other small animals living between the

original siding and the new. The waste products of those animals can cause a variety of health concerns.

Also, the manufacturing of PVCs has been linked to environmental concerns across the globe. This is in addition to the adverse effect that all of the old siding materials and failed replacement siding materials are having on landfills. Some original siding materials and replacement siding materials, such as aluminum or steel, can be recycled, but the vast majority are not. You can learn more about the consequences of PVCs at www.bluevinyl.org

No matter the age of the building or the type of original exterior material on a building, repairing and maintaining that exterior is nearly always preferable to replacing it with an incompatible siding material. The siding is the skin of the building. Proper care and treatment will pay for itself in time.

Please contact the Cultural Resources Division of the Kansas State Historical Society for information on correcting moisture problems in historic buildings, proper surface preparation for painting, as well as the care treatment techniques for other types of siding materials such as brick and stucco.

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Valentine's Little Chef Diner. (Photo Courtesy American Diner Museum.)

Do You Remember?

Valentine Diners Featured on KSHS Web Site

A new page on the KSHS web site (www.kshs.org/diners) explores the history of Valentine Diners, a brand of pre-fabricated enameled steel buildings manufactured in Wichita beginning in the 1930s. Valentines were small eight- to twelve-seat diners with a limited menu, making them ideal for a one-person operation. These buildings were designed to provide customers with affordable meals, and owners with an independent living.

At the web site, you can read about the history of the Valentine company, view photo-

graphs of diners, find locations of the buildings throughout the state, and learn about the character-defining features of the buildings.

If you would like to share information about a Valentine Diner in your community, please contact Blair Tarr at (785) 272-8681 Ext. 427 or btarr@kshs.org.



Architectural Style in Kansas

This is the second in a series of architectural style articles that will be published in *Kansas Preservation*. The articles are designed to provide general background information about architectural style and also may be used as context statements for National Register nominations.

The following publications may be helpful for determining and describing style:

Blumenson, John. *Identifying American Architecture* (American Association of State and Local History, Nashville, 1977).

Harris, Cyril. *Dictionary of Architecture and Construction* (McGraw-Hill, New York, 1975).

McAlester, Virginia and Lee. *A Field Guide to American Houses* (Alfred A. Knopf, Inc., New York, 1984).

Poppeliers, John, and S. Allen Chambers. *What Style is It?* (Preservation Press, Washington, DC, 1983).

Whiffen, Marcus. *American Architecture Since 1780: A Guide to the Styles* (M. I. T. Press, Cambridge, 1969).



The Chi Omega Sorority House (c. 1925) at the University of Kansas campus is an example of the Jacobethan Revival style, exhibiting parapetted, projecting window bays accentuated with quoin-like stones, casement windows, and Tudor arches over the doors and lower level windows. (Photo courtesy of Chi Omega Sorority)

Tudor Revival Reaches Popularity Peak in 1920s

The Tudor Revival style is associated with the building boom Kansas experienced in the mid-1920s. One of the dominant residential movements during this period, Tudor Revival is often used as a composite term to capture a variety of medieval English revival styles. Newly established suburban enclaves featured versions of the English Cotswold Cottage; the edges of college campuses were dotted with Jacobethan Revival sorority houses; and buildings from garden apartments to mansions featured Tudor Revival detailing. While pre-World War I and post-Great Depression examples of the Tudor Revival exist in Kansas, most of the architecture associated with this style was constructed during the 1920s.

Brick veneer with stone trim applied over a wooden frame is the most common building construction employed for this group. A much smaller percentage of Tudor Revival houses employed cement-based stucco applied over frame construction.

Brick veneer with stone trim applied over a wooden frame is the most common building construction employed for this group.

Throughout the state there are examples of post-World War I neighborhoods that were developed using the Tudor Revival style as a defining element. From small cottages to larger homes, the style provided an elegant European inspired motif for home owners of all means. Curvilinear, picturesque subdivisions were uniquely suited to accommodate the Cotswold Cottage and the Jacobethan Manor. Excellent examples of this trend exist in Topeka's Collins Park and Westboro neighborhoods. The Tudor influence was also applied to apartment buildings, such as Stackman Court in Wichita.

Kansas features an array of landmark Tudor Revival properties, including the Chi Omega sorority house (c. 1925) at the University of Kansas campus in Lawrence. Designed by Topeka architect Walter Earl Glover, the building is an example of the Jacobethan Revival style. Incorporating parapetted, projecting window bays accentuated with quoin-like stones, casement windows, and Tudor



(Top) The Mattie Elliot House (1927-1928) in Manhattan is a two-story brick, limestone, and stucco Cotswold Cottage designed by Floyd Wolfenbarger. (Photo courtesy of Riley County Historical Society)



(Above) Stackman Court (1928-1929) in Wichita is a brick eight-unit Tudor style garden apartment designed by Glen Thomas. The apartments were advertised as adding a "bit of old England" to the Riverside area while still providing ultra-modern appointments.



(Left) The Glick-Orr House (1873, 1913) in Atchison is a two-and-a-half-story Tudor Revival style house. Constructed of brick on a stone foundation, the house has had a veneer of half-timbering, stucco, and brick applied for stylistic purposes. The house was substantially altered in 1913 when it was changed from High Victorian Gothic style to Tudor Revival.

Glossary

Castellated - ornamented with battlements or crenelated pattern.

Mullion - vertical member separating window, doors, or panels.

Nogging - filling of brickwork between timber quarters or framework.

Parapet wall - part of a wall rising above the roof.

arches over the doors and lower level windows, the building artfully recalls the Elizabethan era.

In addition to offering a palette for new construction, the Tudor Revival was a style selected for substantial remodelings of older homes. Kansas City based architect Louis Curtiss completely re-vamped Atchison's 1873 Victorian Gothic Glick-Orr House with a Tudor Revival facade in 1913. The overall form of the house was maintained, with the steeply sloped roof on the entry tower being

replaced with a castellated parapet. Stucco, half-timbering, and multi-paned diamond-shaped windows were key additive features that helped to transform former Governor Glick's residence into

his son-in-law's castle.

Although noted for its distinctive and unique architect designed buildings, the Tudor Revival style offered design elements that were incorporated into mail order design books. Using an eclectic mix of features, homes could achieve the semblance of the Tudor Revival. Half-

timbering, white nogging, diamond mullions, decorated chimney pots, or a simulated thatched roof added decoration and an element of the Tudor Revival style to mail-order bungalows and foursquares. The picturesque style remained popular in this country until the second world war. During its period of dominance it was only rivaled by the Colonial Revival style.

This article was prepared by Martha Hagedorn-Krass, the architectural historian with the Kansas State Historical Society. Electronic versions of the article are available by contacting her at mkrass@kshs.org.

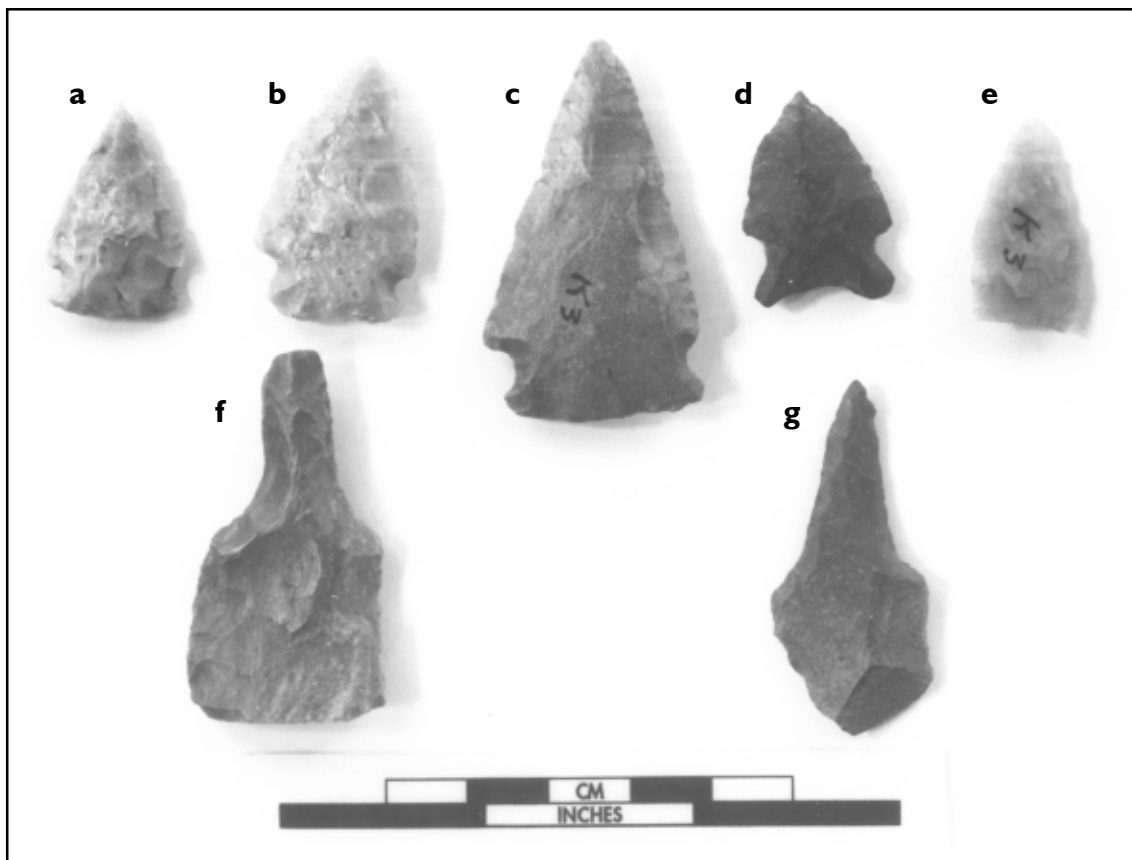


Figure 1. The five projectile points (a-e) and two stone drills (f-g) present in the collection. The majority of the items are flaked from Smoky Hill Jasper; item (d) is of basalt.

Collection Raises More Questions than It Answers

In 1987 the Kansas State Historical Society received a collection of prehistoric Indian artifacts from the Nebraska State Historical Society (NSHS) that were reported to have originated at the Chinali site in Lane County, Kansas. Unfortunately, the Society has no record of a site in Lane County, or anywhere else in the state, by the name of Chinali. In an effort to identify the *provenience* of the collection and to develop a context by which to identify the cultural and temporal affiliation of the collection, historical research was undertaken by Society staff. As a result, background information was developed regarding A. T. Hill, the man associated with the collection, but little new information was uncovered regarding the source of the collection itself.

Asa T. Hill was born in Cisne, Illinois, in 1871 and as a child moved with his parents to Phillips County, Kansas, where the family set up a homestead in 1878. Tired of the struggles of farm life, Hill moved to Hastings, Nebraska, in 1912 to work in the automotive sales industry. In the early 1920s Hill became interested in

Asa T. Hill and the Chinali Archeological Collection

the prehistory of the Great Plains region, particularly that of Kansas and Nebraska. He pursued his interest as an amateur archeologist and soon excavated a number of sites in the region with methods that attracted the attention of professional archeologists at the Smithsonian Institution and the University of California. In 1925 Hill was elected a member of the NSHS board and in 1933 was appointed as the NSHS Director of Field Archeology. In 1933 and 1934 Hill and

Waldo Wedel of the University of California organized extensive field explorations on behalf of the NSHS during which they excavated prehistoric sites in Nebraska, Kansas, and North and South Dakota. The primary objectives of these explorations were to assemble representative collections from the larger surface sites in these states and to establish a cultural chronology for the area. Sometime during this period Hill apparently came into possession of an archeological collection from Lane County, Kansas. How he came to possess the collection and where in the county the corresponding site is located is currently unknown; however, the Chinali site collection catalogue appeared in Hill's ledger book in 1934.

Provenience or Provenance: according to Webster's Dictionary, "origin, source."

For archeologists or collectors of historic objects and antiquities, provenience includes not only the date an object was made, but the context of the object or collection; the background history that makes the item significant or gives it a place within a larger framework.

For archeologists, provenience also means the exact spot, both horizontally and vertically, where the item was located in the site.

This article was prepared by Jennifer Epperson, a project review archeologist in the State Historic Preservation Office.



Figure 2. A variety of flaked stone scrapers from the Chinali site. Scrapers are typically interpreted as being used in the preparation of skins or hides for use as clothing items or for shelter. Most of these items are end scrapers, although a small number of side scrapers are also present in the collection.

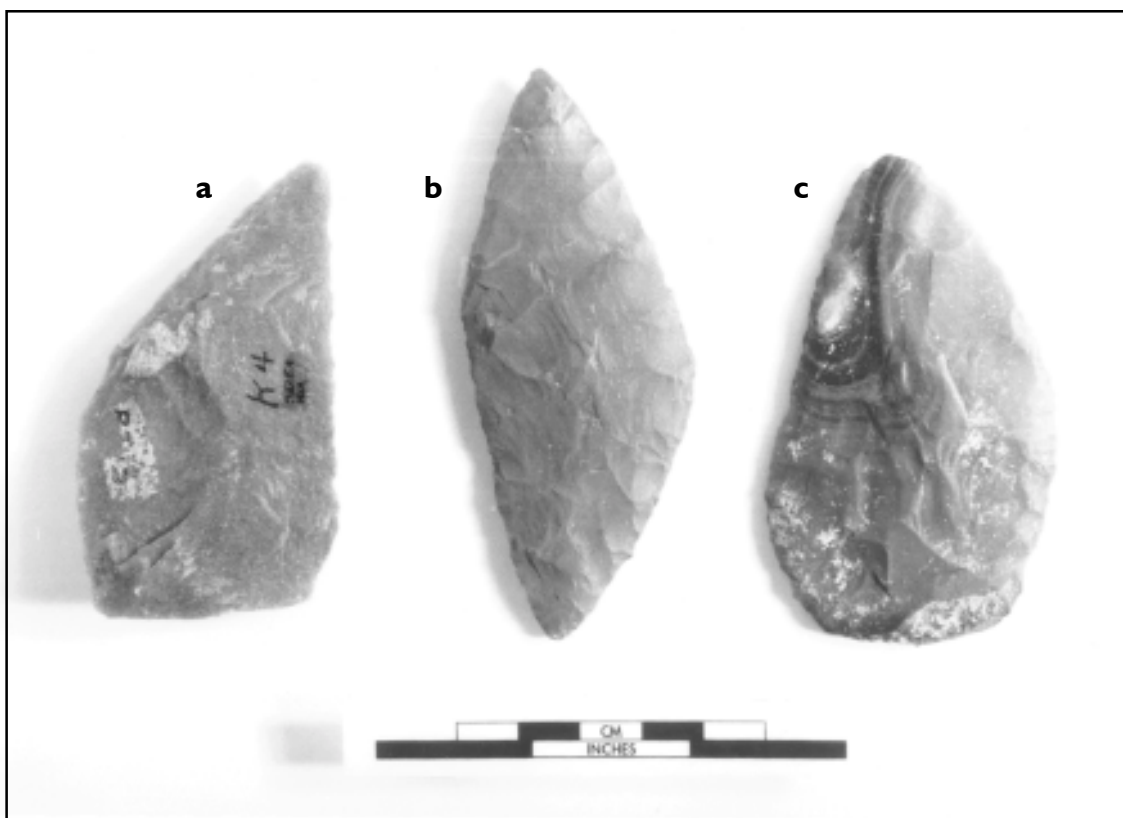


Figure 3. Three examples of alternately beveled knives from the Chinali collection. Item (a) is quartzite and (b-c) are Smoky Hill Jasper.

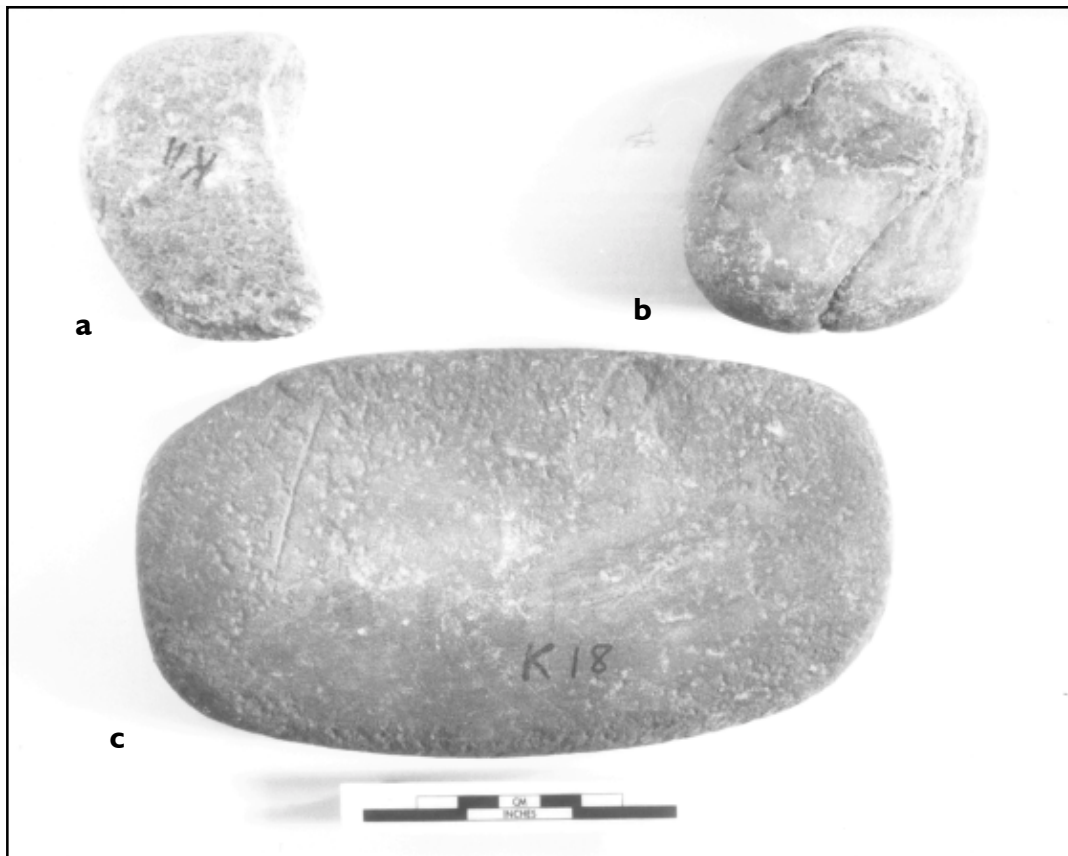


Figure 4. Ground and battered stone objects from the Chinali collection. Item (a) is a handstone fragment, item (b) is a hammerstone, and item (c) is a complete handstone. These items would typically be used in the processing of seeds and plant foods. The battering on the hammerstone can be seen in the shattered white crystals on the edges of the tool.

No site record or map accompanied the collection when it was transferred to the Society. The artifact collection consists of 260 items and is dominated by flaked stone tools, including projectile points (dart and arrow points), drills, side and end scrapers, edge-modified flakes, alternately beveled knives, and bifaces (Figures 1-3). Although the collection contains items predominantly made from Smoky Hill jasper, there are also items of sandstone, quartzite, and petrified wood—all materials that would have been available from the Ogallala gravel deposits present in Lane County and the western part of Kansas. The collection also includes ground and battered stone tools, including six handstones and one hammerstone (Figure 4). Pottery, in the form of very small cord-marked and sand-tempered sherds, is strangely limited to only four items. Artifacts that may indicate subsistence remains are also represented by only four items: one bone fragment identified as cow or bison, one tooth believed to be elk, and two mussel shell fragments.

The collection, as it currently exists without specific provenience other than Lane County, does provide some clues as

to its cultural affiliation and time period, information that is available solely from analysis of the artifacts themselves. It appears that artifacts from more than one time period are mixed together in this collection.

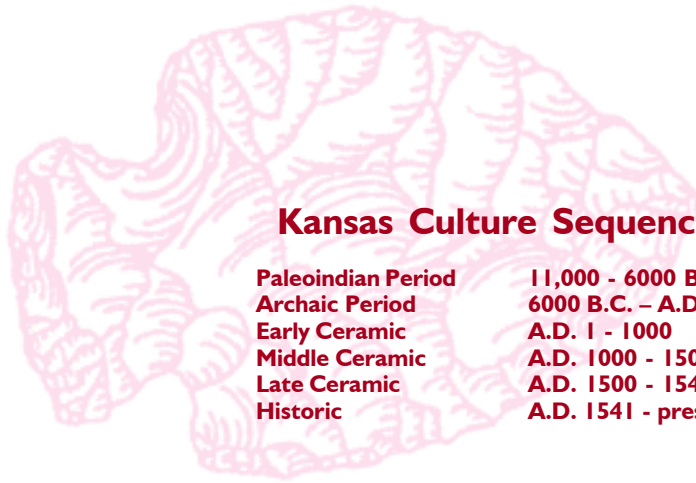
The presence of pottery fragments in the assemblage indicates that the collection came from a site whose residents made or traded for pottery, helping to place it within one of the Ceramic periods of Kansas prehistory (post A.D. 1). The characteristics of the pottery—sand temper, thinness, and cord-marked surface treatment—hint at an affiliation with a later Ceramic culture, one that had a history of pottery manufacture rather than one in the initial trial stages. However, due to the small size of the pieces and their scarcity in the collection, this is somewhat speculative. In a collection of this size and from this general time period, pottery should be more abundant.

The collection also contains small, reworked dart points and one arrow point. This leads to some temporal confusion, as dart points of these styles are associated



with Early Ceramic cultures, while the unnotched triangular arrow point is typical of the Middle or Late Ceramic period, some time after A. D. 1000. The presence of alternately beveled knives and an abundance of finely flaked scrapers, both associated with the processing of large game animals, along with a significant number of grinding stones, indicates a subsistence economy associated with hunting as well as processing of plant foods.

Taking into account this evidence, it seems likely that the collection represents at least two cultural components, one Early Ceramic and the other Middle or Late Ceramic. Alternatively, the collection



Kansas Culture Sequence

Paleoindian Period	11,000 - 6000 B.C.
Archaic Period	6000 B.C. – A.D. 1
Early Ceramic	A.D. 1 - 1000
Middle Ceramic	A.D. 1000 - 1500
Late Ceramic	A.D. 1500 - 1541
Historic	A.D. 1541 - present

may represent a transition between periods, a fact that would in itself make the collection valuable as a research tool. Because a significant amount of information is missing from the collection, its value is diminished.

While significant facts can be gleaned from the individual artifacts (the size, shape, form, material, and method of manufacture of the objects, as well as the numbers and relative abundance of the artifact types), it is unclear what information may be missing or skewed due to the strategy by which the artifacts were collected. Put another way, it is impossible to know if the existing collection is a representative sample of the artifacts present on the Chinali site or if certain types of artifacts, such as stone tools or scrapers, were preferentially collected and other types of artifacts are missing altogether.

Much information that would help pin down the site's cultural and temporal affiliation and put it into a larger framework comes only from knowledge of the site context. The following are some of the questions that need to be answered: Was the site located in a setting where agriculture may have been part of the subsistence strategy? Was it located in an upland setting away from a reliable water source? What was the size of the site? Were houses, pits, or hearth features present? How many and what was the distribution of these features? What was the settlement pattern of the people who resided at the site; that is, did the site represent a permanent or semipermanent village where the population coalesced or a smaller, more temporary camp used only on an infrequent basis? During what seasons was the site used?

Further lacking is information regarding the natural resources available at the site or in the immediate vicinity. These may have taken the form of stone out-

crops that were exploited for material used in the manufacture of tools; local wetlands that provided aquatic resources, such as fish and turtles; clay deposits that were used in pottery making; or local plants and animals that served as food sources.

It is *provenience* that gives an archeological collection value. The artifacts themselves, although they allow individual analysis and speculation as to cultural and temporal affiliation, are diminished in worth when devoid of provenience. A collection without context can provide only a shadow of its information potential.

Archeologists and individuals involved in historical research and even in antiquities collecting focus on provenience to assist them in interpreting their finds. In his avid pursuit of archeology, A. T. Hill probably did maintain records regarding the location of the Chinali site and any work conducted there. Unfortunately, at least at the present time, the records are separated from the collection. An ongoing search for Hill's personal records one day may produce the information needed to provide the context for the collection. In the meantime the collection has been catalogued and entered into Society records, which are available to archeologists as a source of additional research regarding the prehistory of Lane County, Kansas.

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Cultural Resources Division Welcomes New Staff

Three new staff members joined the Cultural Resources Division this summer.

Anne Bauer, fee fund archeologist, began working for the archeology office in June. She takes the place of Tod Bevirt who left KSHS in May. Bauer, who holds a BA in historic preservation from Southeast Missouri State University and a masters in anthropology from the University of Nebraska-Lincoln, will produce archeological reports through contractual agreements with the Kansas Department of Transportation and Natural Resource Conservation Service.

Elizabeth Smith and Bill Groth each provide part time technical assistance for the Heritage Trust Fund grant program. Bruce Wrightsman, the former grants architect, resigned in May. Smith, who joined the staff in June, holds an architecture degree from Kansas State University and is pursuing joint master's degrees in planning and architecture. She will be in the office on Tuesdays and Thursdays. Groth, a licensed architect, brings decades of architectural knowledge to the position. For years he served as Statehouse Architect for the State of Kansas. Groth will be in the office on Wednesdays and Fridays.

For historic preservation technical assistance, or to schedule a Heritage Trust Fund site visit, contact Bill Groth or Elizabeth Smith at the following numbers and email addresses:

Bill Groth
Architect
(785) 272-8681 Ext. 227
bgroth@kshs.org

Elizabeth Smith
Historic Preservation Specialist
(785) 272-8681 Ext. 227
esmith@kshs.org

You may reach Anne Bauer at the number and email address below:

Anne Bauer
Fee Fund Archeologist
(785) 272-8681 Ext. 254
abauer@kshs.org

Teens Tackle Tedious Tasks

The KSHS Archeology Lab was buzzing with morning activity this summer. Lab supervisor Chris Garst had the assistance of six teenage volunteers. By the end of July, they had contributed over 140 hours to a variety of tasks. The teen volunteers were Matt Meyer, 17, Topeka; Sierra Garst, 16, Topeka; Jennifer Green and Lauren Bornstein, both 16, Lawrence; Greg Stadler, 14, Topeka; and Joe Wrobel, 14, Carbondale.

Some of the assignments included screening soil samples from several Cowley County sites, cleaning historic-period artifacts from Fort Hays, cleaning prehistoric artifacts from a number of donated collections, helping with preparations for the Kansas Archeology Training Program field school, and helping with maintenance of field equipment after the field project was completed. While the professional archaeological staff recognized that all these things needed to be done, it might have taken months or years for these tasks to reach the top of the priority list.

Stadler and Wrobel were part of the Summer Youth Volunteers. This program at the Kansas History Center marked another successful year with 40 young people, ages 13 through 16, volunteering for a wide variety of projects.

In reflecting on their summer lab experiences, Greg, whose favorite job was screening dirt, said, "It's a lot harder than I thought it would be—not at all like the movies."

Joe, who preferred cleaning glass, observed, "There's a lot more left in the ground to find than I ever imagined."

Throughout the year Garst relies on a devoted core of adult volunteers to make progress on cleaning and cataloguing artifact collections produced by both KSHS fieldwork and donations. The group of teenagers has provided an accelerated-pace experience.

Garst commented, "The energy and enthusiasm displayed by these young people is phenomenal. No matter what task is assigned to them, they willingly and cheerfully set to it. I hope that they have enjoyed being here in the Archeology Lab as much as I have enjoyed working with them."

Happenings in Kansas

Montgomery Ward Bicycle

Through August 31, 2003

Kansas History Center
6425 S.W. Sixth Avenue
Topeka, Kansas

Enjoy the story of Hiram Dickson and his 1934 Hawthorne Flyer bicycle.

Barn Yesterday:

Remembering Kansas Barns

Through August 31, 2003

Center for Historical Research
Kansas History Center

Kansas barns remind us how we value our past, and restored and renovated barns are a point of pride in many communities. This small traveling display features images of these enduring symbols of rural life.

Kansas Historic Sites

Board of Review

August 23, 2003

9 a.m.

Kansas History Center Classrooms

Hand-Painted China

September 2 - October 26, 2003

Kansas History Center

A collection of more than 100 pieces of beautiful hand-painted china created by a single artist, Gertrude Anderson Armantrout of Topeka.

Heritage Trust Fund Workshop

September 19, 2003

2 p.m.

Koch Education Center, 2nd Floor
Kansas History Center

Heritage Trust Fund Workshop

October 3, 2003

10:30 a.m.

City Hall

455 N. Main, 10th Floor
Wichita, Kansas

Heritage Trust Fund Workshop

October 16, 2003

10:30 a.m.

Mine Creek Battlefield State
Historic Site
20485 Kansas Highway 52
Pleasanton, Kansas

Plains Anthropological Conference

October 22-25, 2003

Fayetteville, Arkansas

Heritage Trust Fund Workshop

November 7, 2003

10 a.m.

City/County Building, Room 107B
300 West Ash Street
Salina, Kansas

Kansas Historic Sites

Board of Review

November 8, 2003

9 a.m.

Kansas History Center Classrooms

Heritage Trust Fund Workshop

December 4, 2003

10 a.m.

Finney County Historical Society
403 S. 4th Street, Finnap Park
Garden City, Kansas

Heritage Trust Fund Workshop

January 8, 2004

2 p.m.

Koch Education Center, 2nd Floor
Kansas History Center



Return Service Requested

KANSAS STATE HISTORICAL SOCIETY

Cultural Resources Division

6425 S.W. Sixth Avenue

Topeka, KS 66615-1099

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